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# POTTERY & GLASS

HUOTT PUBLISHING COMPANY
395 FOURTH AVENUE, NEW YORK

VOLUME XIII. NO. 2 AUGUST, 1914 25C. A COPY $2.00 A YEAR

IT'S THE QUALITY THAT MAKES THE DIFFERENCE

# CENTRAL GLASS WORKS

WHEELING, W. VA.

Manufacturers of LEAD BLOWN, PRESSED AND DRAWN STEMWARE. BLOWN AND PRESSED TUMBLERS, DECANTERS, CARAFES, JUGS, OILS, BLOWN TABLEWARE, ETC.

HOTEL, CLUB AND CAFE GLASSWARE.

67-6 IN BLOWN COMPORT. OPTIC, ETC.

Our Specialty: DEEP PLATE ETCHED MONOGRAM AND CREST WORK. IF YOU WANT REAL QUALITY GLASSWARE AT RIGHT PRICES AND PROMPT DELIVERIES, TRY US AND BE CONVINCED YOURSELVES.

New York, A. P. Doctor, 66 West Broadway.
Philadelphia, Thos. Downs, Jr., 610 Denckla Building.
Baltimore, Green & Thomas, 33 South Charles St.
San Francisco, Himmelstern Bros., 718 Mission St.

*Branch Offices*

Denver, Bersback, Maloney & Co., 1517 Lawrence St.
Cincinnati, Thos. M. Lewis, 437 Main St.
St. Paul, S. R. McMasters, 632 Endicott Building.
Buffalo, E. S. Pease Co., 611 Main St.
Salt Lake City, Maus-Stewart Co., 146 Southwest Temple.

# FINE TABLE GLASSWARE

No illustration can do justice to this line. It must be seen.

A complete assortment of new goods.

Is always on view at our various salesrooms. It is there for your convenience. Call and see it.

# THE DUNCAN & MILLER GLASS CO.

MANUFACTURERS OF FINE TABLE GLASSWARE

Washington, Pa.

SALESROOMS:

PAUL JOSEPH, 92 West Broadway, New York
JOSEPH TOMKINSON, 213 Commercial Building, Philadelphia
GREEN & THOMAS, 33 So. Charles St., Baltimore
MARSH & KIDD CO., 617 Mission St., San Francisco
H. B. HOLLIS, 157 Federal St., Boston, Mass.

# Haviland China

is stamped

Haviland
France
on white china

Haviland & Co
Limoges
on decorated china

We respectfully remind dealers that the china stamped "**Haviland**" or "**Haviland & Co.**" is the only china known since 1840 as Haviland China and that any other ware with the name Haviland in its stamp cannot be lawfully sold as Haviland China, or without the mention of the name in full with which it is stamped.

Any infringement upon our exclusive right to the denomination of "**Haviland China**" for our ware would oblige us to sue the offender for damages.

**Haviland & Co.**
11 East 36th St., New York

*On Every Piece*

# This Trade Mark Means—

***SALES for you;***
***SATISFACTION for your customers***

**Sales** for you, because Guernsey-Ware is the only nationally advertised earthenware—the only ware known by name and reputation to the millions of American Housewives.

**Satisfaction** for your customers because Guernsey-Ware makes good every claim made for it—because it is the ideal cooking and serving ware.

**Better Investigate** Guernsey-Ware today. Write for catalog and free sample. The product is right, the demand is right. You can cash in on both. Write today.

**THE GUERNSEY EARTHENWARE CO.**
21—a E. End Street, Cambridge, Ohio

*Full line of samples: Bates & Ledden, 16 West 23rd Street, New York, N. Y.*

**Guernsey**
**Earthenware**
Brown—White Lined—Enameled

Copyright, 1913. The Guernsey Earthenware Co.

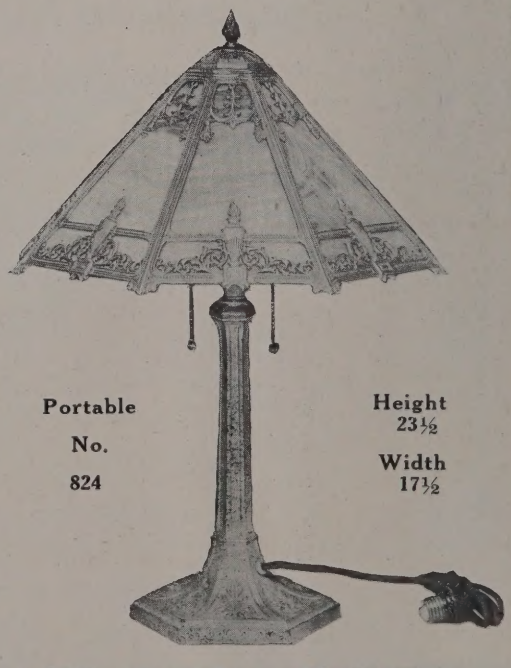
# For Buyers of Gas and Electric Portable Lamps

**Portable No. 829** **Height 25** **Width 16**

We are making an extensive line of the above at prices ranging from $2.00 to $25.00, in every finish known, a few of which are, Antique Brass, Brush Brass, Statuary Bronze, Empire Gold, Florentine Green, Gold and Green, Ivory, Old Ivory, Tinted Ivory, etc.

This line, in conjunction with our other lines of Domes and Semi Indirect Fixtures, are shown in our sample room.

On application we will be pleased to mail you our catalogue of Gas and Electric Portables, Domes or Semi Indirect Fixtures, or have our salesman call on you.



**Portable No. 824** **Height 23½** **Width 17½**

**ROYAL ART GLASS CO.** New York Offices, Sample Room and Factories: 243 CANAL ST., NEW YORK, N. Y.

# Rosenthal

FINE CHINA

# Theresienthal

FINE GLASSWARE

# Leerdam-Bayel

HOTEL GLASSWARE

SOLE AGENTS

**GRAHAM & ZENGER**

**104 FIFTH AVENUE**

GDA LIMOGES — CH. FIELD HAVILAND LIMOGES — GDA LIMOGES

# HAVILAND & ABBOT COMPANY

95 Madison Avenue
Corner of Twenty-ninth Street

## Dealing Exclusively in the "G.D.A." Limoges China

IMPORTATION DEPARTMENT — New samples are now ready; also all the patterns and shapes formerly offered by Porcelaines G. D. A. at this address.

STOCK DEPARTMENT — Full assortment white staples, open stock patterns, fancy table dishes and white fancy pieces for amateur decorators—all in sufficient quantity to supply any reasonable amounts without delay.

HOTEL DEPARTMENT — Are furnishing the best hotels of the U. S. and Europe.

GDA FRANCE — CH. FIELD HAVILAND LIMOGES — GDA FRANCE

MERKELBACH

*TRADE* *MARK*

## You Can Trade on the Reputation

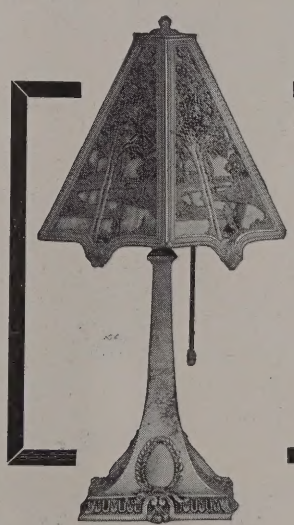
of the best artists of Germany and Austria if you carry

**Wiener Porzellan-Manufactur**
AND
**Merkelbach Pottery**

Breakfast, tea and coffee sets, also fancy dishes in finest body porcelain, cleverly decorated in modern Austrian designs. Beautiful vases, bowls, jars and jugs. Small table pieces. Full line of quaint seidels and mugs in German earthenware.

## EUROPEAN TEXTILE CO.

*Sole Agents*
222 Fourth Avenue, Cor. 18th St., New York



## "WEIDLICH" Electric Portables

**Different than others.**

Inspection of our New York Display Courteously Invited. Illustrations if desired.

**Weidlich Bros. Mfg. Co.**
200 Fifth Avenue, New York
Factory, Bridgeport, Conn.

112. CELERY FLORAL

## The Beauty of Our Designs

and Superb Quality of our blanks will appeal most strongly to your discriminating customers.

*A Line Salable Anywhere at a Good Profit.*

**QUALITY — EMPIRE — PRICE**

WHEN IN THE NEW YORK MARKET SEE OUR DISPLAY AT

**THE CUT GLASS PRODUCTS CO.**
ROOM 208 FIFTH AVENUE BUILDING

**EMPIRE CUT GLASS CO.**
FLEMINGTON, NEW JERSEY

"A Fishing Scene" in Pâte sur Pâte. By the late M. L. Solon.

# POTTERY & GLASS

VOLUME XIII. No. 2. NEW YORK, AUGUST, 1914. TERMS: $2.00 per year in advance 25 cents per copy.


## The Value of the Illustration

### FAR BETTER A PLAIN ANNOUNCEMENT OF FACT, SET IN READABLE TYPE, THAN A PAGE WITH A POORLY DRAWN INAPPROPRIATE PICTURE.

PICTURES have always been an important factor in advertising; not plain photographs of the goods themselves, but idealized representations of them in some artistic or special arrangement. A good picture well conceived and drawn, and germane to the text, increases the value of an advertisement in a marked degree. It attracts the attention, primarily; probably because it is infinitely easier to "read" a picture than it is to read plain type-matter. But the picture or illustration must be good. It must also have a bearing on the story of the advertisement.

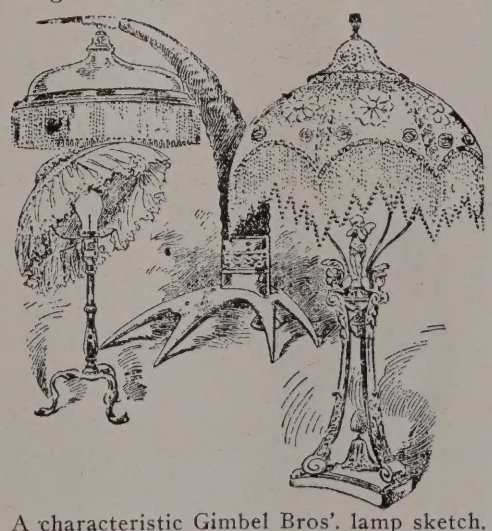
Attractive grouping of cut glass.

In writing advertisements much depends upon the man behind the pen. He can make or break an advertising campaign with the illustrations used. One of New York's most prominent advertising writers, before deciding upon his advertising illustrations, has the following set rules by which he is guided: Will the picture in mind attract and hold attention? Does it illustrate points to be brought out in the copy? Is it worth the space? Each question is thoroughly weighed in his mind and, in consequence, he has been remarkably successful in bringing out bright and snappy business-getting advertisements.

In the pottery, glass and lamp field the retailer has a world of articles from which to get his illustrations. The pen and ink sketch is most successfully used and is the only proper method of display for newspaper advertising. Every large store throughout the country uses plenty of display. To do this they sacrifice valuable type space. It is obvious then, that this sacrifice is not made for the sake of bringing out something pretty. Pictures are put into advertisements to display the goods and to add contrast to the cold type-matter. This display is made to bring out the many points of the advertisement so that they will get the value in the reader's mind which they are worth, and which it is desirous to impress upon them strongly.

Stemware always makes neat display.

An illustration is to an advertisement just what color is to a picture—it attracts attention and brings out the character and individuality of the article; a particularly strong selling point with items of pottery and glass. The picture should be good, and it should be convincing, that it may hold the attention when it is attracted. Far better, a plain announcement of fact set in a readable type, than a page with a poorly drawn inappropriate picture that neither illustrates nor attracts. Far better, mere type than a sketch that does not "tie together" the point it makes and the story of the copy, for otherwise the mind is divided and confused between the two.



A characteristic Gimbel Bros'. lamp sketch.

With the approach of September dealers naturally contemplate their annual Fall Sales. This is a most appropriate time for planning out the sale advertising and working up the illustrations to be used.

Originality is an absolute necessity with the retail advertiser. He must be a creator of ideas and not an imitator, and above all, have the power of imagination. It is essential that the type used be as near as possible of one family. Statements should always be short; ten words is the average length. Don't have the body type too small, six and eight-point are seldom used, the leading advertisers using ten and twelve-point for the body of the advertisement, and eighteen, twenty-four or thirty-six-point for the headline.

The Wanamaker and Gimbel stores in New York lead in the matter of appropriate illustrations. Excellent examples of modern advertisement writing are contained in their daily announcements. Both have adopted the use of simple but artistic line drawings which show the goods advertised in their natural environments; pictures that explain the text, and at the same time are attracting attention.

The artistic grouping of pottery and glass, even though it be a mere thumb-nail sketch, is always pleasing and more valuable than twice its size of type-matter. Every retail advertiser should pay particular attention to this phase of their business, for the reputation of a house can be readily determined by the nature of its advertising copy. Slip-shod methods of illustrating merchandise are worse than none at all.

# Glass Manufacturers Hold Annual Convention

THE annual meeting of the American Association of Flint and Lime Glass Manufacturers was held at Atlantic City, New Jersey, Monday, July 20, and, as usual, was well attended. Prior to the general gathering for luncheon on Heinz Pier, a preliminary meeting was held at the Marlborough-Blenheim Hotel, at which time plans for the convention were mapped out.

The manufacturers were agreeably surprised while gathering for the luncheon to find former Senator N. B. Scott, a resident of Washington and a former glass salesman, but who now is president of the Central Glass Works, of Wheeling, on hand. The ex-Senator was given a hearty greeting and upon the invitation of President Thomas Evans was called upon to take the presiding officer's chair. Senator Scott told of his early experience in the glass business and congratulated the manufacturers on being able to run their factories under present conditions.

After the luncheon the meeting was called to order in the sun parlor on the Ocean Pier, with President Thomas Evans in the chair. Roll-call showed the following firms represented:

Cambridge Glass Co., Arthur J. Bennett; Consolidated Lamp & Glass Co., James M. Lewis; C. Dorflinger & Sons, William F. Dorflinger; Fostoria Glass Co., Calvin B. Roe; H. C. Fry Glass Co., Henry C. Fry; Gill Bros. Co., James W. Gill; Gillender & Sons, Inc., E. A. Gillender; Jefferson Glass Co., C. H. Blumenauer; Lippincott Glass Co., J. E. Lippincott; Macbeth-Evans Glass Co., Thomas Evans and Howard S. Evans; McKee Glass Co., Andrew J. Smith; Phœnix Glass Co., E. P. Ebberts, George F. Wehr and T. W. McCreery; Pittsburgh Lamp, Brass & Glass Co., Nicholas Kopp, W. F. Douthitt and C. E. Voitle; United States Glass Co., William M. Anderson; Williamsburgh Flint Glass Works, E. J. S. Van Houten.

The election of officers for the ensuing year resulted in the selection of the following: Marshall W. Gleason, of the Gleason-Tiebout Glass Co., Brooklyn, president; Nicholas Kopp, of the Pittsburgh Lamp, Brass & Glass Co., first vice-president; Marion G. Bryce, of the United States Glass Co., second vice-president; E. P. Ebberts, of the Phœnix Glass Co., treasurer.

Executive committee, Marshall W. Gleason, Nicholas W. Kopp, Marion G. Bryce, E. P. Ebberts, William F. Dorflinger and W. A. B. Dalzell. The remainder of the meeting was devoted to routine business.

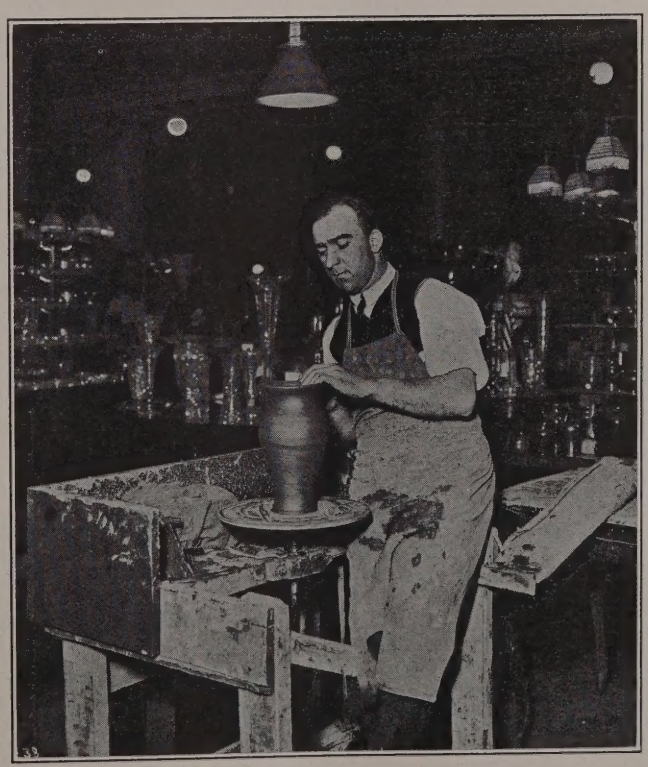
Members of the Association of American Flint & Lime Glass Mfgs. at Atlantic City, N. J., June 20, 1914.

Section of the fancy china display in Marshall Field & Co.'s store, showing china decorators at work during a recent Industrial Exposition.

# Putting the Factory Behind the Counter

IMPARTING technical information by means of mechanical exhibits is a modern advertising scheme. It has been tried several times and has never failed to fill the stores with people. Putting the factory behind the counter requires a great deal of work, more than the average man idly watching the potter shape the vase imagines. The work of assembling the equipment, arranging for power and skilled workers, constructing booths, etc., entails constant effort on the part of the advertising department. Indeed, a scheme of publicity along these lines can only be handled by a large department.

The most recent, and undoubtedly the largest and best of the "Expositions," was held in the immense retail establishment of Marshall Field & Company, Chicago. Here over thirty lines of merchandise sold were demonstrated in the making or in cases. Besides the pottery, glass and lamp exhibits illustrated herewith there were small plants turning out willow furniture, shoes, laces, spinning and the decoration of lamp shades. Supplementing the motion displays there were nearly a score of progressive exhibits arranged in display cases, showing the stages in the production of cotton, silk, wool, etc. Many of these progressive exhibits were accompanied by small models of the machinery which produced them; and because of the curious transformations undergone by the materials were of almost equal interest with the motion displays. Attention was focussed also on the store advertising by showing a printing plant in operation, turning out leaflets and booklets descriptive of the exhibits.



Operating a potter's wheel in a retail store.

It has been said that when you enter Marshall Field & Company's retail store, you enjoy the spectacle of a great Exposition

of Applied Art, housed in a model city. Industrial art was added during the Spring opening week, and made the word "Exposition" peculiarly appropriate for the display, for it means not only exhibition, but also interpretation. Many so-called expositions are mere exhibitions. At world's fairs the products shown chiefly have an abstract interest. Manufacturers select what they believe will yield the most publicity, and their exhibits are often of a curious or unusual nature. The recent spring exposition with its thirty different lines shown in the processes of manufacture were practical interpretations. They were selected with care and their educational value was demonstrated when on the final Saturday thousands of school children, invited through the press, attended and viewed and inspected the exhibits with lively interest.

The carving of wood lamp standards interested thousands of shoppers during the recent exposition at Marshall Field & Co.'s store, Chicago.

The making of pottery and cut glass held the interest of all during the entire week, the whirl of the potter's wheel and the skill with which he shaped the vases and bowls fascinating the visitors. The glass-cutting exhibit with its great frame and various-sized wheels also proved one of the most interesting; in fact, every exhibit connected with the pottery, glass and lamp trades was a drawing card throughout the week.

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### NEWARK TO HAVE ANOTHER EXPOSITION

WITH the object of holding another industrial exposition, a corporation with ample capital has been organized in Newark, New Jersey. They hope to make the trade exhibition an annual affair.

The exposition will be held September 12th to 26th, two weeks and one day, in the big armory wherein the former very successful exposition was held.

This year's show will probably not be confined strictly to industries within Newark's geographical lines, but will embrace Greater Newark industries.

Newark's manufacturers of cut-glass, lamps, etc., have taken kindly to the exposition, and many reservations of space have already been made.

### CERAMISTS TO MEET AT NIAGARA FALLS

THE regular summer meeting of the American Ceramic Society will be held at International Hotel, Niagara Falls, New York, beginning August 24.

The program calls for August 24 at the Falls and includes a visit to one of the large power plants, sight-seeing at the Falls and a trip over the famous Gorge route to Lewiston, N. Y. The party will continue from Lewiston via one of the Lake Ontario steamers for Toronto. The headquarters in this city being at the Prince George Hotel. On Tuesday a visit will be made to some of the brick plants by automobile. The afternoon will be spent in sight-seeing about Toronto in automobiles. August 26 will be spent at Milton, Ont., and August 27 at Hamilton, visits being made to ceramic plants in the vicinity of both places.

The party will break up at Hamilton where boats are available for the trip to Niagara Falls or direct by train to Buffalo. The expenses for the trip will include board and lodging for three nights and four days and about $3.50 carfare.

Toronto is very centrally located for most of the society's membership. In itself it is a summer resort for many Americans. It is a beautiful city and should be of interest to ceramists on account of its universal use of ceramic products in construction. A good opportunity can also be had to compare the processes in use on the Canadian side of the border with those on the American side.

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The merchant who spends his dull days wishing for busy ones and his busy days wishing for more, will find that wishes, like dreams, go by contraries.

The man who waits for an opportunity to do a good stroke of advertising will be waiting yet when the sheriff knocks at his door with a "Sheriff's Sale" notice.

Unless you are doing something to increase the profits of the business, there is little chance of your getting an increase in your pay.

# The Efficient Management

## THE LAST OF SERIES OF THREE ARTICLES ON SCIENTIFIC MANAGEMENT

BY E. ST. ELMO LEWIS, OF THE BURROUGHS ADDING MACHINE CO.

THE efficient manager has one object constantly before him—the elimination of waste. He realizes that every bit of material in his place can be used at 100 per cent. efficiency or less; that every bit of energy that he pays for can be used at 100 per cent. efficiency or less, and that time can be used in the same way.

He knows that things do not happen; that there is a cause for every effect.

He knows also that men can be taught, for he is teaching them. He knows that stenographers in an office can be taught accuracy, speed, English or how to write a letter. He takes from his department manager the time wasting job of acting as primary school teacher to his stenographers.

He knows that foremen should simply supervise; they should not be expected to teach men the best ways of doing work. He knows that men vary in capacity, but he knows also that men learn to do better work at twenty-five than they did when they started as apprentices; that the best men have a certain way of doing things that can be taught to others, and therefore a plant can be taught how to increase production. It is a question of analysis, planning and executing. Therefore he goes at the proposition of raising efficiencies in a definite, concrete, tangible way, something like this:

1—He makes time studies of the work.

2—He places these studies in the hands of trained thinkers and scientific men who plan the work and fit the schedules.

3—He establishes the idea of functional foremanship.

4—He makes improvements in shop methods necessary to get the greatest possible product from the worker.

5—He puts a wage system at work that will place a premium upon a man who exercises the greatest efficiency. A big problem? Of course it is, but it must be solved as nearly as may be, must it not? Its bigness does not effect its pressing call for a solution.

The efficient manager, after analysis, adopts a plan starting with the Taylor System, or the Emerson System, or any one of many which all come under the general term of scientific management. He starts from somewhere to go somewhere in his management. Suppose he decides to start with the Emerson System. He tests his present management against the twelve Principles of Efficiency, as Mr. Emerson calls them:

1—Definite Plans and Ideals.

2—Supernal Common Sense.

3—Discipline.

4—Competent Guidance.

5—The Fair Deal.

6—Despatching.

7—Reliable, Immediate and Adequate Records.

8—Determination of Standards.

9—Standard Practice Instructions.

10—Standardized Conditions.

11—Standardized Operations.

12—Efficiency Reward.

While this is not a treatise on efficiency, but on cost keeping efficiency, intended to show how to eliminate the waste of time, work, thought, material (all of which spell m-o-n-e-y in business) in handling of costs, yet it is necessary to explain the philosophy of efficiency if we are to handle costs efficiency.

No manager can escape the necessity for knowing the value of what he does when it comes to costs any more than he can of any other part of his work.

"Increase the net," is the cry.

This manager realizes that all work in a factory, in an office, goes by dependent sequence. No man's work stands alone.

The other day a manufacturer was asked what he thought his efficiency was in different departments. He said that "He thought that his efficiency was 75 per cent at least" and he forgot the law of dependent sequence. If the raw stock department was 75 per cent. efficient, and the department to which it first went 95 per cent. efficient and the next two were each 75 per cent. efficient at the end of the fourth operation, the end result would be only 40.1 per cent. efficient. If each of the four departments were 80 per cent efficient, the end result would be 41 per cent. efficient.

If one department were 75 per cent. efficient and another department were 125 per cent efficient, the end efficiency would only be 93.75 per cent. efficient. The efficient manager, therefore, asks of the cost department such records as will assist in the establishment of a complete record of the efficiency and of how it has cost to gain the amount of efficiency that has been attained.

Values must be established as well as costs, and for this purpose we must have every order that goes through a plant, every function of department standardized, establishing the best as a standard of value, by which to judge our efficiency.

Out of that will come the best—

1—Rate of pay for each man or woman.

2—Number of people to be employed in doing a particular work.

3—Kind of men for each kind of work.

4—Standard time for the operation.

These standards should be indicated on the same records by which the system tells the actual things that were done in the work. In other words, it should show standards as well as performance on each record.

If the comptroller is necessary to show where money goes, then the efficiency manager is necessary to show what is obtained for the money. The cost accountant should be concerned principally with arranging his systems of cost-keeping so that reliable, immediate, and adequate records may be kept of the value of the commodities received for the money invested.

The same record would show:

(a) The comptroller or auditor where the money goes.

(b) The manager where standards of value have been realized, and where losses are occurring in—

1—Time.

2—Labor.

3—Material.

In the past the cost accountant has too frequently been merely a man of figures, having little or no conception of what the figures really meant. He was essentially a bookkeeper who didn't know the significance of the things he was handling, and he was only concerned with totals, averages, percentages. So long as he secured his balance he was satisfied with his results. He knew of no standards for comparing with values.

He failed to realize that accounting really was balance sheets which are used as efficiency charts. Balance sheets can be veritable miles of misfortune. Paper profits have misled many a manager.

A plant can be made to show fine profits on the balance sheets for a time. Efficiency charts would show up the starvation at a glance.

Before the cost accountant can become efficient, the management must become efficient. If the management is not efficient, the cost work will not be organized, functionalized, so that it can reflect truly, adequately and completely the real value of the business performance. Therefore, the cost accounting has to reflect what is actually being done. No matter how efficient the cost accountant may be, he cannot make an inefficient plant, or an inefficient organization, efficient. He can reflect only what an organization is doing, showing blanks for those kinds of records which the management handling the business does not permit him to make.

On the other hand, no matter how efficient may be the plan or organization, no matter how efficient may be the individual member of the organization, if the cost accounting records are not efficiency records, there will never be any adequate information placed before the comptroller, or the general manager, that will give them an opportunity to accurately gauge, in the first place, what has been received for the money, and in the second place, where inefficiencies may be eradicated.

The manager under any efficient plan of organization must realize that wastes, principally those which he does not now see, are the most vital concern of management. The "doer" type of American manager wants volume of production, volume of sales, volume of this and volume of that. He doesn't realize that efficiency is concerned with the net. That is the final as well as the primal test of his efficiency, of his real worth to the organization.

An engineer of national prominence said the other day: "It is absolutely bewildering to note how managers will permit continuous, relatively large wastes to continue rather than incur a pay roll expense that will stop it." Let such men understand that waste is the largest "fixed charge" in most factories.

(*Continued on page* 18.)

Making cut glass was one of the most interesting working exhibits at Marshall Field & Co. Industrial Exposition.

# Practical Law for the Buyer and the Seller

A department devoted to a discussion of the various legal matters that are constantly confronting the man in business; opinions rendered are based upon actual decisions.

*Written by Elton J. Buckley.*

## Legal and Practical Phases of a New Plan of Raising Money for the Current Need of a Business.

I HAVE had several recent occasions to note the growing use among business men of all classes, particularly, however, manufacturers and jobbers, although retailers are intimately affected, as I shall show, of a comparatively new method of raising money for the current needs of a business. This has its advantages and its disadvantages, and as it is undoubtedly sufficiently important to be reckoned with, in the future as well as now, I shall make it the subject of an article in this series.

The plan I refer to consists of assigning accounts receivable, usually to some trust company, which will advance immediately, and before their collection, a certain percentage of their aggregate value.

For instance, John Smith & Co., are wholesale pottery, glassware and lamp dealers, and they find themselves needing, for some special purpose, more ready money than they have on hand. On their books are several hundred accounts receivable from their customers, due, overdue, or not due at all. There is a constantly growing number of trust companies which will take an assignment of these accounts and advance Smith & Co., the same day, from 70 to 80 per cent. of the aggregate value of all *good* accounts assigned. The balance the trust company pays when it collects the accounts, usually making settlements twice a month.

Naturally the turning of 70 or 80 per cent. of the accounts on one's books into cash within twenty-four hours is apt to look like a large convenience, but it is nothing more or less than mortgaging the future, and that often has its decided disadvantages.

Every merchant or manufacturer who assigns his accounts receivable to a trust company on this plan is first required to sign a long and carefully drawn contract. Most companies use the same form; it is too long to reproduce here, but I have prepared a brief summary of it which will fairly show its important provisions: 1.—Party of first part (trust company) agrees to advance party of second part (merchant) so much money on all good accounts.

2.—Trust company agrees to keep a correct account of all accounts receivable and all moneys paid to them.

3.—Merchant agrees not to borrow from anybody else on the assigned accounts, and to assign them absolutely and entirely to the trust company.

4.—Merchant agrees to send trust company duplicate bills of all accounts.

5.—Merchant certifies that goods represented by accounts have been shipped and agrees to supply railroad receipts, etc., to that effect if needed.

6.—Merchant agrees to open his books to trust company whenever requested.

7.—Merchant guarantees the payment of all accounts assigned and agrees to pay any that turn out to be uncollectable, for any reason.

8.—Merchant agrees if any customer pays his bill to him direct after the account has been assigned to the trust company, to turn the checks or cash over to the latter.

9.—Trust company agrees to inform merchants as soon as notified of any goods rejected or returned goods, or of any delay in delivery.

10.—Merchants agree to pay trust company certain sums for its services in loaning the money. The sum is a certain blank percentage of the value of the accounts assigned.

11.—Trust company reserves the right to hold out such sums from the accounts it collects as it sees fit, to serve as collateral security.

12.—This provides that if the merchant fails to pay any debt he may owe to the trust company, the latter may go into court and get judgment against him by default.

13.—Trust company reserves the right to hold all accounts assigned, as collateral security, for the payment of any debt from merchant to itself, such as for money which it advances on accounts which turn out to be worthless.

How much of an advance the merchant can get depends somewhat on the character of his business. If he is dealing in perishable goods, such as a produce commission jobber, the trust company will not advance

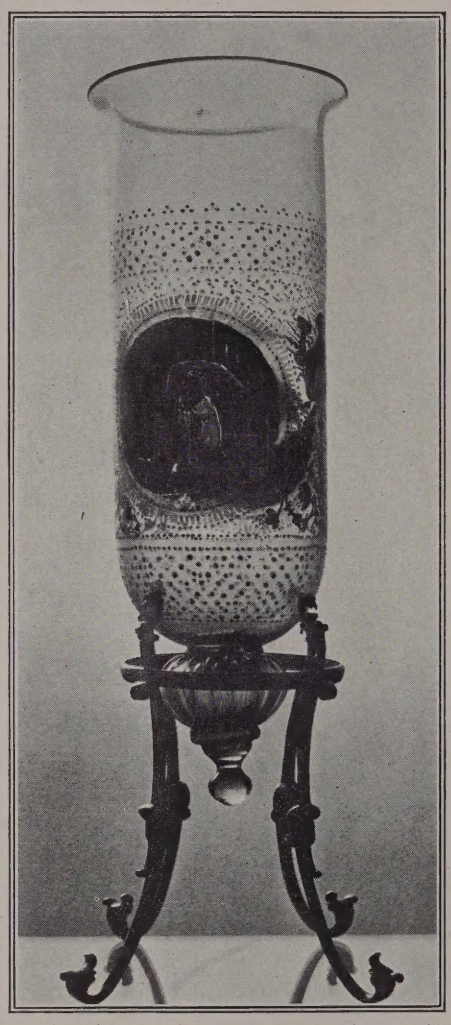
him more than 70 per cent. If he is dealing with non-perishable goods, such as furniture or dry goods, he will probably get 80 per cent.

The amount of the advance also depends on the character of the accounts which the merchant or manufacturer turns over. The trust company will loan only on bills against rated customers. When Smith & Co. turn over an account against William Jones, a Lancaster, Pa., retailer, the trust company will insist, before it advances money on it, that Jones' name appears in the rating books of the mercantile agencies, as having first or second credit and some capital. If he has the proper credit, the trust company will advance, on a current account against him, 10 to 15 per cent. of the lowest capital he is credited with in the rating books. To make this still clearer, assume that Jones is rated at first credit, capital $1,000 to $2,000. Smith & Co. have a current bill against him for $200, and this they assign, with others, to the trust company. The latter would probably not advance more than $100 or $150 on it, which would be 10 to 15 per cent. of Jones' lowest capital rating. Naturally if Jones had twice the capital rating, the trust company would have advanced its regular 70 or 80 per cent. of the amount of the debt, which in this case would be $140 to $160.

The procedure is very simple. The merchant assigns his batch of bills to the trust company and gets his advance. For each account he assigns he deposits two bills, one of which the trust company keeps and the other it sends to the customer with notice that the account has been assigned to it. In case dispute arises over the correctness of the account, or whether it is owed, and the customer sends his complaint to the trust company—which he should do, because it is now the owner of the account—the company asks the merchant what answer to make and tries to adjust the matter the best it can. If it becomes necessary to compromise, the trust company will do so, with the merchant's consent if it can get it, and without it if it cannot get it. It may happen that some of the accounts which a merchant has assigned, and on which he has received an advance, turns out to be uncollectable. In that case if the trust company has enough of the merchant's money in its hands to cover this, it takes it out. If it has not, it demands it of him, and if he fails to pay, it gets judgment against him under the contract he has signed.

The charge which the trust company makes for its services is fixed. It is usually 1 per cent. a month as long as the loan lasts.

So much for the plan and the way it is worked. It has four important phases which I have only space to refer to here.



An interesting piece of sixteenth century Venetian glassware in the form of a Votive lamp. This piece was recently acquired by the Metropolitan Museum. The glass is heavily decorated in gold and enamels, the metal work being bronze. Votive lamps were used in temples or chapels dedicated to deities or heroes.

First—Its effect on the customers whose accounts are assigned. John Smith & Co. sell mostly small merchants. They assign to the trust company bills against these who are almost certain—some of them, at least—to imagine that Smith & Co. are in financial difficulties. As a matter of fact, whether the men whose accounts are assigned are small merchants or not, they may find it hard to understand why Smith & Co., if perfectly solvent, find it necessary to assign their accounts receivable to a trust company.

Second.—Its effect on Smith & Co.'s own creditors. So far as I have been able to learn, this does not appear to be particularly bad, especially if Smith & Co. have assigned the accounts for the purpose of raising money in order to take discounts or for some equally worthy purpose.

Third.—Its effect on the mercantile agencies, to whom Smith & Co. must look for a good credit rating. The agencies are bound to find the thing out, but they appear to have no rule of considering it a reflection upon a man's credit. Sometimes it is so regarded and sometimes not; it depends on circumstances.

Fourth.—Its effect if Smith & Co., after assigning the accounts, go into bankruptcy. Usually accounts receivable constitute a large asset of a bankrupt estate, often one of the very largest, but in such a case they would constitute no asset at all, for—if Smith & Co. had signed the contract outlined above—the accounts would have been absolutely sold to the trust company, which would be as much their owner as if it had itself sold the goods which they represented.—(*Copyright by Elton J. Buckley*).

Are you putting yourself out to keep on friendly terms with your neighboring business men? This is a profitable kind of friendship.

# The 33 Ways in Which a Retailer Loses Money

## HOW EVEN THE MOST CAREFUL MERCHANT MAY ENDANGER HIS BUSINESS WITH LOSSES, AND THE 33 WAYS IN WHICH THIS FREQUENTLY OCCURS.

(*Continued from July Issue*)

IT is now universally conceded that a merchant must settle a controversy in the customer's way, providing the customer believes that she is right—even though she is not right, and even though a settlement in her way causes a loss to the merchant.

The whole business world knows that controversies are costly; that a customer who goes to trade elsewhere through a dispute, is a far more serious loss than merely the amount in question. It means a continual loss of profits that would have been made on that customer's trade. Furthermore, it is now known that it costs far more to get a customer than the profits on that customer's first sales will amount to. Hence no real profits can be made, no permanent progress will ensue, no great success can be achieved, unless each customer is held long enough for the merchant, or any other business man, to realize a continual profit on the customer's continual patronage.

An orator of wide fame was once addressing an audience in Australia. At one point he held up a large white cardboard, measuring two feet in diameter. In the centre was a black spot, one inch in diameter. He asked his audience what they saw. Instantly from fifty different parts of the room came the answer, "a black spot." Not one who spoke had paid any attention to the large white space of white cardboard. They had not seen that part. They merely saw the little black spot. So it is with many merchants and other business men. A controversy is a black spot, it upsets them—they see nothing else. They pay no attention to the 99 per cent. of friendly dealings which they enjoy. A little black spot of a controversy will upset their judgment, and make them act in a way to create lasting enmity and harm their reputation and reduce their profits.

This is a delicate subject. It is one which will get a headline in a newspaper at any time. It is a subject which will start a rumor upon the merest pretense—a rumor that may do a good business house a great injustice. People go to such unreasonable extremes in talking about dishonesty that it is difficult to state any precise facts about it.

A muckraker would lead you to believe that all sales clerks are dishonest. The pessimist would lead you to believe that all employees of every kind are dishonest. The crook would lead you to believe that everybody—employers, employees and customers—are dishonest. Then, to offset those views, some trusting soul would lead you to believe that everybody is honest at heart and would be honest in action if he were treated fairly.

Recently a foreign divine (running "wild" in America) is reported to have said that no business man could make a big success in business unless he were crooked in his dealings, while a drummer, who has traveled all over the country, goes so far as to say that "Ninety per cent. of the merchants and business men will lie for twenty-five cents."

On the other hand, here is another man, who, for thirty years has traveled in the commercial centres of America, who says that more than 90 per cent. of all business is transacted on a straightforward, honest and honorable basis; that the other 10 per cent. which is crooked, is like a black spot on a large circle of white. It attracts our attention because it is black. We see it and forget all about the great majority of honest dealings. Somewhere between these two extremes is a line that comes close to the truth—a line that tallies with the experience of merchants, employers, employees and the public.

Aside from all theory and speculation and philosophizing, the fact remains that an expert in all kinds of modern business can go into a retail establishment or a manufacturing plant, or a printing shop, or a railroad office, or a bank, and often point out to the proprietor his own employees actually stealing from him. Either the expert will see the clerk taking the goods secretly, or taking money, or working in collusion with another employee or an outsider. Indeed, many old merchants nowadays allow a certain percentage for "Unknown Losses" annually. Some of them even go so far as to shut their eyes to the causes of these unknown losses, for fear that if they look sharp they may see plain stealing among their employees.

What starts dishonesty? Why should anybody want to be dishonest? Why cannot every man or woman realize not only the lasting satisfaction, but actually see the business advantage of being honest, and establishing a reputation for absolute integrity? Remember, that it is hard not to feel that we are right and other people are wrong. Most of us act without regard to the effect of our acts upon other people. No person in the present intricate and complicated state of civilization lives his life alone. If the proprietor takes a cigar, or a book, or a bottle of perfume, or fruit, or dress goods, or postage stamps, or anything else out of stock without paying for them and leaving a written record of the transaction, the employee will naturally soon feel inclined to follow his example.

If the employer does not treat his employees in a way which the employees think is fair, then those

(*Continued on page* 24)

# POTTERY AND GLASS

WITH WHICH IS COMBINED

## GLASS AND POTTERY WORLD

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THE EUROPEAN CRISIS.

It is almost inconceivable that the present cataclysm in Europe can last long. Present standards of civilization, existing universality of enlightenment, make definitely certain that a permanent armistice will soon be effected. No nation, so interdependent are we upon one another today, can hold out long against a threatening crisis in famine, a shortage of ammunition, and the debilitating list of supplies entailed. War today is an anachronism.

President Wilson's advice to take the European crisis coolly is a note well struck. Now, more than ever, our commercial fabric should be protected against the stresses of excitement and irrationality. Changes will come as the war draws on to a conclusion, that is but natural, and all industries will be affected, more or less temporarily, but in the end matters are bound to shape themselves propitiously for those who proceed with judgment.

In some respects the United States will benefit because of the war, although, it should be realized, the burden of the economic waste of the struggle will be inflicted universally on both neutrals and participants. Her maritime trade bids fair to increase for the great export commerce of Germany falls naturally upon the merchant men of America. This condition, too, brings in its wake a demand for more ships. And moreover her internal resources will have to be developed to meet the loss of foreign imports—a condition that will strengthen general commercial business markedly.

* * *

UNITY IN DISPLAY.

There came to our attention, recently, a photograph depicting the interior of a mid-western pottery and glass store. The goods represented were high grade in price and character, but they were shown in combination with gas stoves, and lamps, and wooden ware and other unrelated articles of a like type. The store, we readily discovered, did a considerable volume of business in their town, and their account was an item of importance to several big wholesale pottery houses.

But think of the tremendous difficulties they were laboring under. Think of the obstacles they had to overcome to keep a profitable clientele.

There is not an up-to-date store here in the East that would entertain the idea, let alone sanction the practice of displaying different grades of unrelated merchandise in promiscuous arrangement. The theories of profitable selling is decidedly against such custom.

Good goods carry their own glory with them, and their value is not enhanced by an injudicious association with cheaper merchandise. The value of unity in the display of any product, is too well known to need elaboration here, and certainly the products of the pottery and the glass house are deserving of an environment more fitting to their character than that to be found in the cheaper house furnishing department.

* * *

ANOTHER NAME FOR COMMON SENSE.

The discussion of the merits of scientific management was started when the railroads of the country applied to the Interstate Commerce Commission for permission to raise their freight rates. They were opposed by a number of shippers on the grounds that what they needed was not increased rates but better management, which it was claimed, would save them millions of dollars yearly. "Scientific Management" they called the new system.

Manufacturers generally are interested in the new system and it is being applied at many points.

If an ordinary laborer can be taught by scientific management to move sixty tons of pig iron daily where formerly his capacity was twelve tons, surely there is something in scientific management for all of us. If an entire factory can be made to double its output it is time everyone studied scientific management for his own benefit.

And there isn't a doubt that each of us may profit by merely turning the thought over in our own minds. For scientific management you will find upon investigation is largely common sense applied systematically.

# A Dictionary of Ceramic Terms

## A SERIES OF PRACTICAL ARTICLES GIVING BRIEF, YET COMPREHENSIVE, INFORMATION ON EVERY ITEM USED IN, OR CONNECTED WITH, THE POTTERY AND ALLIED TRADES

BY CHARLES F. BINNS, DIRECTOR OF THE N. Y. STATE COLLEGE OF CERAMICS.

Note.—In every trade, business or industry there is a special vocabulary which is understood only by those who have intimate acquaintance with some branch or department of the work. This is, of course, necessary and unavoidable. Even words in general use will acquire a special meaning when they are frequently applied in a particular way. In order that the readers of this journal may be made acquainted with the meaning of some of the words used specifically in ceramics it has been thought well to take a number of these, not necessarily in any particular order, and to explain them in a non-technical way. We will be glad to receive inquiries as to the meanings of words and in answering these this page will be made the more helpful.—Editor.

*PATE TENDRE or soft paste porcelain*—This is the name given to the artificial porcelain produced in France towards the end of the seventeenth century, until it was abandoned at Sevres in 1804.

The origin of the production of this beautiful ware was the importation of Chinese porcelain, which by its novel character invited the attention both of manufacturers and connoisseurs. All kinds of legends were current as to its composition. An Italian writer in the sixteenth century stated that it was "a mass composed of plaster, eggs, shells of marine locusts and such like." It was also stated that if poison were put into a porcelain cup it would burst asunder. The allusion to shells probably refers to the shell-like appearance of porcelain which, in fact, owes its name to the shell *Cypraea Porcellana* which was largely used as an object of art. The first imitators of the true porcelain were the manufacturers of faience, who sought, by increasing the proportion of flux in the body mixture they were using, to produce the characteristic translucency which distinguishes porcelain from earthenware. In this they were partially successful, but the idea was not developed upon a commercial scale. There is positive evidence that in 1798 soft porcelain was being made on a considerable scale at St. Cloud in France, and this was followed successively at Lille, Chantilly and Vincennes which afterwards became incorporated with Sevres as the Royal Manufactory. Soft porcelain was a complicated artificial mixture which was, for the most part, sintered into a frit to be afterwards ground and made as plastic as possible by the addition of "Marl" and the use of mucilaginous binders. The French authorities, Gasnault and Garnier, give the following account of the process:

"The paste was composed of sand of Fontainebleau, saltpetre, sea-salt, soda, alum and gypsum; all of these elements were mixed together, and placed in an oven in a layer of considerable thickness, where, after being baked for at least fifty hours, they formed a perfectly white frit or vitrified paste. The frit, having previously been crushed, was mixed with Argenteuil marl in the proportion of nine pounds of frit to three pounds of marl, and a paste was thus obtained which was kneaded by machine for about three weeks; it was then put to dry in troughs, pressed by cylinders, sifted, and wetted so as to form lumps which were made plastic with green soap and boiling water; these various operations required considerable time and care.

"The preparation of the glaze required quite as much care. It consisted of sand of Fontainebleau, litharge, salts of soda, Boungival silex or gun-flint, and potash; all these were crushed and mixed together, and were then melted in crucibles, in which they were transformed into a kind of crystal, which, being pulverized and wetted, formed as enamel.

"The pieces were first baked 'in biscuit' and then enameled, the glaze being poured over the pieces and not the pieces dipped into the glaze; and, in order to fix the enamel more firmly to the biscuit, it was mixed with vinegar at the moment it was applied."

The marl referred to was probably a soft slay, containing lime. The same writers give the following excellent description of the difference in the appearance of soft and hard porcelain:

"The superiority of soft porcelain is chiefly due to the glaze it imparts to the colors, which seem to blend completely and, as it were, to incorporate with the enamel with which they are fused. This is one of the distinctive features of this porcelain, and may, when other characteristics are wanting, assist in distinguishing it. When soft porcelain is held slantingly, so that the light falls partly on a painted and partly on a white surface, there is no perceptible difference in the glaze or enamel of these two surfaces, which are equally pure. If, on the contrary, hard porcelain is examined under the same conditions, a certain difference is discernible; and however carefully the colors may have been glazed, they appear less brilliant than the enamel, with which they do not incorporate."

*Pâte dure or hard paste porcelain*—This is also called "true porcelain," "hard porcelain," or recently, simply "porcelain." (The term "porcelain" as applied by American manufacturers to an ordinary grade of earthenware is a mis-use of the word and probably originated in the name semi-porcelain.) The Chinese were the first to make hard porcelain and they arrived at this knowledge and skill by the ordinary channels of the evolution of material and technique.

The date of the first manufacture is rendered ob-

scure by the fact that in the Chinese language the same word was used to express earthenware, stoneware and porcelain. The preface to the catalogue of the Morgan collection of Chinese porcelains in the Metropolitan Museum, New York, says:

"We do not know yet, by the possession of the actual objects, identified and proved, when true porcelain was produced. It is doubtful if it preceded the dynasty of the Mings, A. D. 1368-1644, and it is more than probable that the porcelain attributed to earlier periods was stoneware or celadon."

Hard porcelain is made in China and Japan as well as in all the countries of Europe, except England. Its composition is essentially the same everywhere, the minor differences being in the brand of kaolin employed and in the substitution of feldspar for "Cornwall stone." The glaze is composed of lime, feldspar, clay and quartz. Hard porcelain is essentially a once-fired ware, for, though the body is generally fired at a low temperature for convenience in handling, the ware is not brought to its finished quality until after glazing. This means that body and glaze must mature together at a temperature high enough to vitrify the former and fuse the latter. In this it differs from soft porcelain, earthenware and faience, in all of which the body is first fired to its ultimate density to be afterwards covered with a fusible glaze which is treated to a less severe fire.

*Bone China or English China*—This is an outgrowth of the soft porcelain of France and England and is made chiefly and almost exclusively in England. Professor Church has proved by the analysis of specimens of Bow and Chelsea porcelains that as early as 1748 bone-ash was an important ingredient of these wares, amounting, in fact, to over 40 per cent., a figure which curiously tallies with the proportion used all over England at the present time.

Bone china is, unlike porcelain, a twice-fired ware. A piece of this china in the biscuit or unglazed condition is just as translucent and sonorous as the glazed ware, the only difference being that it lacks the brilliant, lustrous glaze. In some respects this ware is superior to porcelain because the soft glaze absorbs the colors and imparts to them the brilliance which was one of the chief beauties of soft porcelain.

*Belleek*—This is a soft porcelain of a creamy white color which is used chiefly for ornamental pieces. It derives its name from a small town in the county of Fermanagh on the west coast of Ireland, where it was first manufactured. In the year 1863 Messrs. McBirney and Armstrong discovered a deposit of feldspar in this place and conceived the idea of making porcelain. The mineral was tested for them at Worcester where "ivory porcelain" was already being made. The experiments proved successful and the manufacture was begun. The proximity of the ocean beach suggested the use of shell forms and these were made in great variety.

In America a ware called Belleek was made in the year 1882 by Ott & Brewer, of Trenton, N. J., who brought over some workmen from the original manufactory, and, in order to whiten the body, they introduced a fritt composed of potash, feldspar and quartz. The wares are chiefly made by the casting process and are much in demand by amateur decorators. The glaze contains a large proportion of lead oxide and this, by its fusible nature, enables a variety of colors to be used at a low burning temperature.

## The Efficient Management

(*Continued from page* 12)

He knows that knowing costs is but the beginning of knowledge, and that unless he has some ideal standards with which to compare his costs he is still running the business with but half the information necessary to realize its greatest possible success.

What is the real difference between the rule-of-thumb manager and the systematic manager?

The former guesses at what happened and the latter knows what happened. Neither necessarily knows what the value of the happening really is—the latter knows what it cost, the former can't be sure, but he can pay his bills—sometimes.

The difference between the systematic manager and the efficient manager is fundamental. The former occupies his time in writing history. He is thinking of yesterday; he is always at least one day behind the work; generally he is from a week to a month behind.

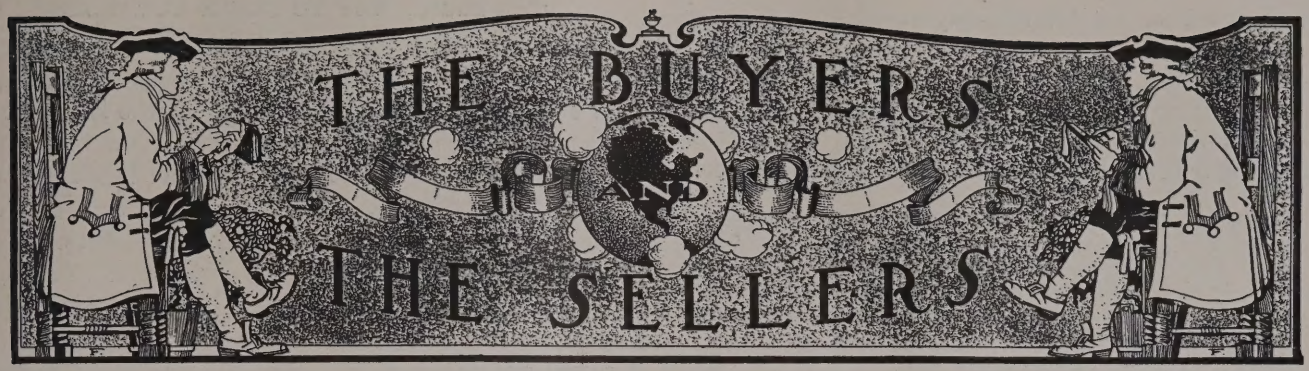
The efficient manager is writing prophecies. He is scientifically determining what is going to happen the day after tomorrow. He is systematic, too, but his system is projected into the future. He does not care what happened last week. He is never later than today. He was preparing for today six months ago.

Step into a great business—get behind the scenes a moment, peer into the laboratories. There are unique furnaces for steeel making, there are schools for man training, there are machines that will not be placed on the market for five years—there are careful analysis of markets to be developed two years from now.

The researches are being made—men with note books and open ears and eyes are traveling—engineers are experimenting—all preparing for tomorrow.

When the day comes these managers go ahead methodically developing their day-before-yesterday plans, and the game of doing business pays for the prophetic vision. As battles are not fought under the inspiration of the moment, "so the efficient manager never waits for the fighting. He always forces it."

That is the difference between the various types of managers—the difference between their business—the difference between their cost systems.




**Business and Personal Items About Prominent People in the Different Branches of the Trade**

IT is estimated there are between fifty and seventy-five Americans associated with the pottery and glass trade in Europe, caught by the sudden opening of hostilities. Most of those abroad at this time are foreign buyers for the import houses and the importers themselves, the department store travellers having, as far as known, returned some time ago. No fear need be expressed for their safety, the majority being seasoned travellers who will reach their native shores as soon as the opportunity is afforded them.

TORILLOT—Paul Torillot, a bookkeeper for A. Gredelue, the New York glassware importer, is supposed to be at the front with the French forces. He sailed for Europe early in the summer on a visit to his relatives.

STEWART—James Stewart, of Stewart and Crocker, New York, cut glass manufacturers, who sailed on a pleasure trip to visit in England, Scotland and Holland, is supposed to be safe in Scotland.

HARRIS—John H. Harris, china and glass buyer for the J. B. Greenhut Co., New York, was a passenger on the first special train from Halifax Monday, August 10, where he had landed from the s. s. Mauretania. Mr. Harris went abroad in July and visited his relatives in England.

RUMENS—John Rumens associated with Sidney Akehurst as representatives of the United States Glass Co., in England, was a visitor at the company's general offices in Pittsburgh, Pa., early in the month. He expects to return home within the next two weeks. Mr. Rumens has been identified with the glass industry for the past twenty-nine years, and since 1901 with the London salesrooms of the company.

WALLENSTEIN—H. Wallenstein, for many years connected with the china and glass department of the Hahne store, Newark, N. J., as assistant buyer, and a short time with J. B. Greenhut & Co., New York, has been engaged to buy the crockery, glass and housefurnishings for Wiesberger's Department Store, Richmond, Va., succeeding William T. Mitchell.

LYONS—Walter J. Lyons, president of the Keystone Pottery Co., Trenton, N. J., died at the German Hospital, Philadelphia, last month, from a complication of diseases. Deceased was 39 years old and is survived by his mother, a sister and brother.

SULZER—Chas. F. Sulzer, china buyer for Strobel & Wilken, New York, is somewhere on the Continent and believed by his associates to be in Germany.

VOGT—Charles Vogt, of Vogt & Dose, New York, who went abroad in June, is supposed to be with his parents in Limoges, France.

POLINER—David Poliner, for some time past in charge of the sub-basement china, glass and lamp department of Gimbel Bros., New York, is now with A. D. Matthews' Sons, Brooklyn, N. Y., as buyer for their china and glass department. He succeeds Joseph Moore, who resigned some time ago.

BING—John Bing, the housefurnishing and toy importer, New York, sailed for Europe aboard the s. s. Carmania early in August.

KLAYF—Louis Klayf, for many years china, glass and lamp buyer for Bloomingdale Bros., New York, has given up his work in the crockery end of the business to take a higher position with the same firm. Mr. Klayf has been with Bloomingdale for the past twenty-nine years and is widely known in the crockery and glassware trade.

HINMAN—L. S. Hinman, representative of Theodore Haviland & Co., who had been abroad visiting the potteries in Limoges, came home aboard the s. s. Vaterland early in August.

PICKARD—H. Pickard, connected with the New York office of the Phoenix Glass Co., has returned to

his work after an enforced lay-off due to a severe attack of rheumatism.

HINES—John J. Hines is in Limoges, France; a cablegram has been received from him stating he is awaiting a favorable opportunity to reach New York.

KUPPER—Herman C. Kupper and Mrs. Kupper, who have been abroad since the early part of June, have cabled from Switzerland that they are both safe outside the war zone.

BROWN.—E. B. Brown, formerly treasurer of the Lighting Studio Co., Madison Avenue and 31st street, New York, has resigned and opened up an office in Philadelphia under he name of E. B. Brown & Co., 310 Lincoln Bldg. E. B. Brown & Co. will be the Philadelphia representatives for the Lighting Studios Co., glassware and fixture specialties and other well known lighting appliances.

CUNLIFFE—Wm. A. Cunliffe, associated with the Philadelphia office of the Pittsburgh Lamp, Brass and Glass Co., has been made manager of that office.

## Among the Glass Houses

**Short Notes of Activities at the Different Factories.**

CUMBERLAND, MD.—The Potomac Glass Company of this city in the fiscal year just ended has declared dividends of 92 per cent. The capital stock is $25,000, and the volume of business in the year was $160,000. The concern is considered co-operative, as the stock is owned by fifty men, nearly all employes of the concern.

The company has just declared an extra dividend of 60 per cent. In December as a Christmas gift it declared a dividend of 20 per cent., and with the regular monthly dividend of 1 per cent., the total for the year had been 92 per cent. The company employs about 300 men, girls and boys. The plant is busy day and night, and has orders entered which will keep it busy for a year.

* * *

The Liberty Art Glass Mfg. Co., of Manhattan, N. Y., has been incorporated, with a capital stock of $9,000, by S. Kliesfeld, A. Schneider and I. Rosenblatt, all of New York. Kliesfeld's residence is given as 36 West 118th street.

* * *

A new cut glass factory in Meriden, Conn., has been started by Hall & Callahan. Six men are employed at present, and it is expected to have ten or twelve at the end of August. John Hall has been employed at the Silver City Cut Glass Factory. Thomas F. Callahan has been foreman at the J. J. Niland Co. factory.

### THE RIGHT WAY TO CLEAN CUT GLASS

EVERY customer of cut glass will appreciate advice on the proper method of cleaning cut glass, or even ordinary ware, and the dealer who is in a position to advise is performing a service that will create future sales for his store. Glass of all kinds will get dim and lustreless unless it is properly taken care of, many people declaring their purchases inferior glass after several washings in soap and water. Soapsuds will spell ruination to all crystal, while drying it with a duster only serves to dim it still more. After having rinsed and left it to soak in ammonia water, using a soft brush if the glass is cut into facets and the dirt has

No. 36. Jacobean electric portable in the fall line of the Fulper Pottery Co. A remarkably fine adaption of the Jacobean Period style.

caught in the squares, the articles should be placed in a box and covered with sawdust. In about an hour it will be found that the wood dust has dried the glass and given it a bright lustre.

Glass tumblers and fancy bottles are difficult to clean by washing them in the ordinary way, as the parts are not easily reached with the fingers or a brush. The following solution makes an excellent cleaner that will remove dirt and grease from crevices and sharp corners. To nine parts of water add one part of strong sulphuric acid. The acid should be added to the water slowly and not the water to the acid. Add as much bichromate of potash as the solution will dissolve. More bichromate of potash should be added as the precipitate is used in cleaning. The solution can be used over and over again. If a large jar is filled with the solution, articles of glass can be dipped in it for a few minutes and then washed, drying as instructed above.

# In the New York Market

A Description of Seasonable and Staple Novelties That Have Lately Made Their Appearance and Where to Get Them

COX & LAFFERTY, the New York representatives of the Brush McCoy Pottery Co., are showing a large assortment of new goods recently received from the pottery. The jardinier and pedestal line has been augmented by the addition of a new pattern called the Autumn leaf. This consists of a cleverly molded pedestal showing the sturdy trunk and roots of the oak tree which branches out into the jardinier, the latter being thickly covered with leaves and acorns in the soft Autumn colorings. This should prove an attractive seller, as it will appeal to a wider range of buyers than many of the plainer pieces.

Another new display, and in fact as new departure with the Brush-McCoy Pottery, is the showing of yellow mixing bowls. This is one item that sells in every store, and the line is so complete that one can be found for every mixing want. These yellow bowls range in size from the small four and a half inch to the great sixteen-inch bowl.

In the novelty end of the line there are many special assortments that should be of interest to all visiting buyers. The popularity of the submerged garden has created a demand for odd flower holders, and some clever conceptions of fish, turtles, etc., have been brought out. For the ten-cent trade they have many pretty little pieces, in candlesticks, ash receivers and the funny little grass growing specialties that are so popular everywhere.

A special nineteen-cent assortment has also been a strong seller. This consists of one-half dozen each of twelve different pieces, such as jugs, ash receivers, tobacco holders, candlesticks and bowls. Most of this ware is of a pleasing creamy white nature with dainty decorations. In addition to the Autumn leaf decoration on the pedestal and jardinier line, they are also showing a characteristic Egyptian pattern. This is decorated with the wide spreading beetle in bright reds and greens on a cream white ground. Taken collectively the new line of the Brush-McCoy Pottery Co. is one of the best balanced lines of domestic ware on the market. They are in a position to manufacture and execute all orders with promptness and dispatch.

Two attractive pieces of cut stemware shown by the Camden City Cut Glass Co.

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The Beaver Valley Glass Co. have sent their New York representative, Frederick Skelton, 71 Murray Street, a pretty little grape juice set, consisting of a seven and a half-inch footed jug and six handled glasses of a pattern similar to the jug. The decoration is deep plate etched.

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Bates and Ledden, the New York representatives of the Guernsey Earthenware Company, manufacturers of the famous brown, white-lined cooking and serving dishes, are anxiously awaiting the arrival of the new "leadless glaze" ware recently made at the

Cambridge plant. There has been considerable agitation both in this country and abroad of late years over the use of lead in glazes and the introduction by the Guernsey people of the "leadless glaze" is but another step in the progressive march of this enterprising concern.

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By September first Takito, Ogawa & Co. will have one of the most complete showings of Japanese china and porcelain in the New York market. The new quarters on the third floor of 25 Park Place already hold a large assortment of goods, chief of which are the semi-porcelain vases and the fancy china lines. In the latter end of the line they are showing some exceptionally fine assortments in decorated nut sets with individual dishes to match. One of the prettiest of these being a mountain landscape exquisitely executed. The designs range from the native Japanese to the modern American motifs, the floral work of the Japanese, especially the American rose, is particularly good. Tea, chocolate and berry sets are shown in great array. The vase line is most complete and ranges from the small china vase to the larger semi-porcelain. The full import line will be ready for the inspection of the trade on September 1.

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A. A. Bean is showing some interesting new pieces from the Laurel Cut Glass factory, among them being a cheese and cracker dish, orange bowls, night cap sets, etc. All are shown in three designs, a combination floral and mitre.

### AN INQUIRY FROM THE WEST

We are in receipt of an inquiry from a large Western house who are desirous of getting into communication with the manufacturers or jobbers of "Gasojene" or "Seltzerjene" bottles, a wicker-covered container of five-pint capacity for carbonating liquids in the home, using chemicals instead of the compressed capsules. Manufacturers or jobbers carrying this article can get full particulars upon application to POTTERY AND GLASS.

### CHILE OFFERS GOOD MARKET TO AMERICAN GLASSWARE MANUFACTURERS

THE consumption of glass and glassware is increasing in Chile, and it would seem that the United States might supply a greater portion of the trade than is indicated in the statistics covering the imports of table and bar glassware into this Republic from the different countries for the years 1910, 1911 and 1912.

Consul A. A. Winslow states he is informed that American table and bar glassware takes well in Chile, but that the loss from breakage is so heavy that it is not profitable to import it to any great extent. The breakage averages between 25 and 30 per cent., and sometimes reaches 50 and 60 per cent., while 10 per cent. usually covers the breakage from European shippers. If American manufacturers would take the same pains in packing glassware for this market that they display in manufacturing a superior article, they could have the greater portion of this business, for their prices are satisfactory and their styles and quality pleasing to the Chilean public. This is especially true of the American pressed glassware.

There are two glass factories in Chile, both at Santiago, where some fairly good work is done. The largest is the Compania Nacional de Vidrios, a bottle plant. The plant employs French machinery and most of the raw material comes from that country. The smaller factory also has French equipment and is known as the Lanct Fabrican de Vidrios. It is a 6-pot factory, and its output (a fair quality of bar and table glassware) is valued at about $75,000 United States gold per annum.

A list of Valparaiso dealers in position to handle American glassware is forwarded and may be obtained from the Bureau of Foreign and Domestic Commerce or its branch offices.

### B. F. DRAKENFELD & CO. ISSUE NEW CATALOGUE

THE fifteenth edition of the B. F. Drakenfeld & Co. catalogue and price list of colors and materials used in the decoration of china, earthenware, glass, etc., has just been issued and should be in the hands of every manufacturer of pottery, glass and enameled ware. Wherever possible the article described is illustrated, the catalogue being, in fact, about the largest of its kind covering the merchandise specialized in by this house. The entire list of colors are carried in stock ready for immediate shipment, and comprises one of the most extensive and complete assortments to be found anywhere. The entire work contains one hundred and sixty pages bound in an embossed paper cover. Manufacturers and dealers who have not already received a copy of the new catalogue should write for one at once.

### IMPORTS INTO PORT OF NEW YORK

During the week ending July 25 china, glass and earthenware to the value of $183,571 was received through the New York Custom House. These imports were divided among the various items as follows: China, $109,242; earthenware, $25,482, and glassware, $48,847.

Two ways are open to your successful living. Make money enough to live to suit your tastes, or else suit your tastes to the amount of money you make.

Give your customers the best values and the best service you can today and you will not need to worry about the business of tomorrow.

There's always room at the top—and always a crowd at the bottom.

# News from the Potteries

*WASHINGTON, D. C.*—The complete figures for the fiscal year show that the value pottery products of the United States during the year was $37,992,375, the largest ever reported, and exceeding that of 1912 by $1,488,211. In 1913, as in 1912, only one variety decreased in value—stoneware, which declined $236,211.

The increase in business, the manufacturers say, was due to some extent at least to the improved texture, finish, color and decoration of the American product, which now equals, if it does not surpass, some of the best of the imported ware. This admission on the part of the manufacturers bears out the views the secretary of commerce has frequently expressed to the effect that manufacturers in most every line of business in the United States can by improving the character of their product successfully compete with the world.

The value of white ware, including china, but excluding sanitary ware and porcelain electrical supplies, was $17,490,871 in 1913, compared with $17,006,736 in 1912, an increase of $484,135. If the value of sanitary ware and porcelain electrical supplies is added the total for 1913 is $31,443,450.

Chinaware showed an increase in value of $246,755. This product has increased in value almost steadily since 1902, the value in 1913, the highest recorded, being nearly twice as great as it was eleven years ago. Red earthenware showed an increase of $42,259 over 1912, white ware $237,380, and sanitary ware $312,583.

Ohio is the leading pottery-producing state in the Union, reporting for 1913 wares valued at $16,519,889, or more than 43 per cent. of the total, an increase of $1,011,154. Her principal pottery product is white ware, which constituted nearly 64 per cent. of the value of Ohio's entire pottery output in 1913. The second in importance is porcelain electrical supplies. New Jersey is the second largest pottery-producing state. In 1913 New Jersey produced wares valued at $8,838,545, or more than 23 per cent. of the total. West Virginia is the third in rank among the pottery-producing states, reporting for 1913 ware valued at $3,424,887.

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*Edmonton, Canada.*—English capitalists, represented here by Montreal agents, will expend more than $1,000,000 in the construction of plants for the manufacture of building and fire brick, sewer pipe, earthenware, porcelain and glass, if the clays, shales and sands, found near Edmonton, stand the fire tests now being made in the United States, Canada and England. A company has also been organized to manufacture clay products, using the output of an enormous deposit located on the outskirts of the city. Officers of the company claim to have raw materials to operate several large plants at least five years.

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*East Liverpool, O.*—Work has been started rebuilding the destroyed portion of the Pennsylvania China Co., at Kittanning, Pa. A windstorm early in the spring partially wrecked this plant, killed several workmen and injured a score or more. It has been decided to enlarge the clay shops of this plant, and additional machinery is to be installed. The plant is under the management of William S. George, of East Palestine, O., who also operates the plants at East Palestine.

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*San Diego, Cal.*—The Markham Pottery Company, of National City, has been awarded a contract to furnish souvenir steins for the exposition. The contract may reach 100,000 steins and be worth $35,000. Markham said the contract called for all the steins needed during the fair year by the parties having the ice cream concession on the grounds, and it was impossible to tell the number needed, but that his company was figuring on 100,000.

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*Sebring, O.*—Plans are maturing here for the erection of a new pottery plant. There are five potteries in operation here now, having a combined capacity of 42 kilns. The new pottery will be of either six or nine kilns. Those interested in the business here are back of the new project, which is expected to be completed during the present year.

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*East Liverpool, O.*—The D. E. McNicol Pottery Company, of this city, has taken out a West Virginia charter, with a capital stock of $300,000. The company has started the erection of a seven-kiln plant at Clarksburg, W. Va. The incorporators are Daniel E. McNicol, John A. McNicol, Hugh L. McNicol and Cornelius C. McNicol.

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*East Liverpool, O.*—One new pottery will be in the field for the holiday trade this year, and possibly a second new plant will be placed in operation. The first of the three new ones being built will be placed in operation at Grafton, W. Va., within the next two weeks by the Consolidated Manufacturing Co.

## How a Retailer Loses Money

(*Continued from page* 15)

employees will take advantage of the employer whenever they can. "Taking advantage" may assume one form or another. It may be taking enough money to give them the wages which they think they deserve. It may be taking food, or other goods, which they cannot buy because (as they argue), their employer does not pay them the wages which they earn.

Furthermore, if the employer takes advantage of his customers, then he breeds a like habit among his employees. They will also take advantage of his customers. Having learned the habit, and not being able to get as much as they desire from his customers, they may turn and take advantage of him.

Still further, if the employer allows his employees to transact business in a careless way, that carelessness may grow into questionable methods. Unless employers protect their honest employees against those who might be dishonest if they dared, and protect all of their employees against the temptation to be dishonest, they are not treating themselves or their employees fairly. The employer should compel his employees to use a system which will keep them out of unnecessary temptation. Unless he does, he can expect that some of them will learn bad tricks. In time of need, or whenever they think that they are not treated justly, or sometimes when their moral stamina goes to pieces, they may begin to steal from him.

The first principle of stopping such distressing losses—losses of loyalty, losses of ambition, losses of character, losses that arise from a suspicious and disorganized force of employees—is to compel every one to write a record of every transaction. This is a simple thing; so simple that many merchants have considered it unnecessary.

Some merchants think that the establishing of such a system reflects unfavorably upon their employees, and will therefore be opposed and resented by the employees. If the system is properly explained to them, they will consider it a great protection and advantage.

But the dishonest employee knows that he must be ten times more careful of written evidence than of rumor, or some person's "word" as against his own. He knows that he is a "goner" if his own handwriting convicts him. Hence, the employees who understand the value themselves of a written record will want such a system installed, while the employee who does not understand it, as well as the employee who is now, or wants to be, dishonest, will oppose its installation.

Let the employees take it as they will, every business house, retail or otherwise, should make a uniform and invariable rule that the particulars of every transaction of any kind must be written at the time the transaction is made; that the record of every part of the transaction must be written as that part of the transaction is made; that a manifold record form, must be used in writing the record, so that one copy will go to the buyer and one copy go to the seller. As many more copies must be made in the one writing as are required, a copy to give every party to the transaction.

In stores, or any business which makes use of the day book, the journal and the ledger, there is always a possibility of a mistake being made in copying from the day book to the journal and from the journal to the ledger. This is probably true of a store where the proprietor does not like bookkeeping, doesn't understand the various methods of bookkeeping and doesn't realize the importance of an absolutely clean record of each transaction. Of course, no retailer or any other business man, for that matter, wants to admit that he makes mistakes in posting. However, an extended survey of all kinds of retail stores makes it sure that there are many mistakes of this kind. These mistakes are annoying to the customer, and cast suspicion upon the merchant. The automatic way of preventing such errors is to give with each sale a written record of all of the items in that sale. Then the customer can do his own posting and there can be no controversy, since the written record will show what was purchased, the amount and the price. Here again a duplicate record of the order accompanying each package, or each order, goes far toward eliminating errors and is a check on the individual making the error.

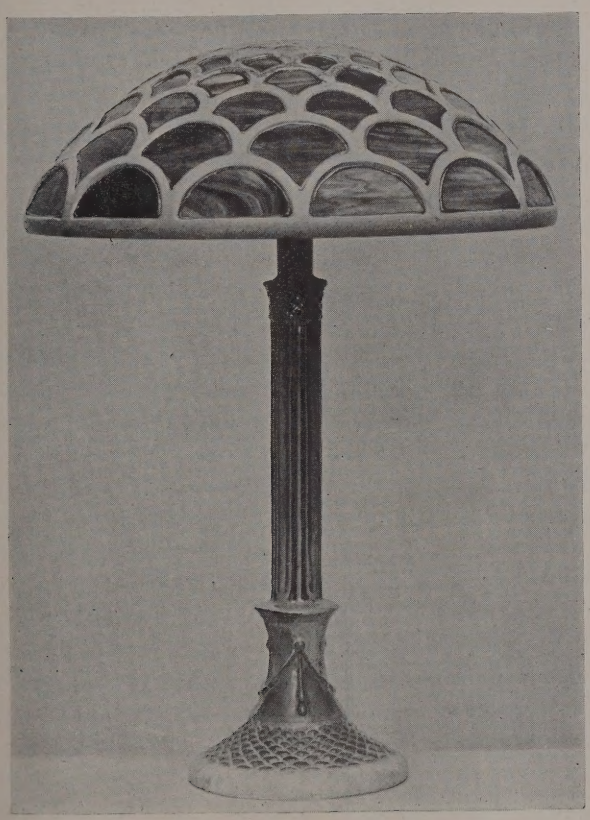
Like every other question, there are two sides to this. Errors in footing may be either intentional or unintentional. If the errors are in favor of the merchant, of course, it will be hard to convince the customer that it was not intentional. If the error is in favor of the customer, many merchants will say that you can trust most customers to keep still about it. Consequently, the merchant is impaled on either one horn or the other of the dilemma—he is either under suspicion as trying to cheat the customer, or actual loss by cheating himself. Of the two, the loss of confidence in the customer's mind, probably hurts the retailer more than the actual loss of profits.

This title certainly covers a multitude of sins. Clerks are human. They have all of the frailties to which every human is heir. They are careless. Some of them are paid so little, either justly or unjustly, that they have very little incentive to be careful. Some are dull, some are dishonest, some are sick, some are worn out, some have family troubles, some cannot meet their bills, some have bad tempers, some are spiteful—and so the list may be continued on and on. The millennium is not here yet. The best that can be expected is to give clerks a system so simple to operate, so accurate in its method and so hard to "beat" that there will be a constant warning against being careless or dishonest, and a constant incentive to be careful and loyal.—Reprinted from "Where Have My Profits Gone?" by M. P. Gould.

*(To be continued.)*

# Lamps Lighting Fixtures, Shades & Art Metal

THE fall lamp and fixture trade has opened up strong and buyers in the markets have been liberal with their orders. The new fall designs again follow the artistic lines shown last year and many beautiful pieces of metal overlay work are shown at the different showrooms. Cast frames in simple yet decorative treatments are the rule, the heavy, over-ornamented bases and shades of a season or two ago being conspicuous by their absence. The boudoir and desk lamp has received special attention everywhere and nearly every manufacturer is showing



No. 43. Renaissance lamp made by the Fulper Pottery Company.

some exceptionally fine designs in this size portable. Period decorative adaptions are shown in the Adam and other English styles, some of the cheaper lines carrying decorative features that will permit them being used in the best of homes.

* * *

In making up their fall line of electric and gas portables, the Royal Art Glass Co., manufacturers of art bent glass shades, lamps and novelties, have paid special attention to the finishes on their product and have incorporated all the modern and up-to-date ones in their new line. The Royal Art line is one that should make a strong impression upon the lamp buyer, for popular prices prevail throughout. Besides their usual large line of electric and gas portables, they are showing many new and original designs in domes and semi-direct fixtures. Buyers unable to see the display in New York are requested to write for their large new catalogue showing the entire offerings of this concern.

* * *

The fall line of Vasekraft lamps just brought out by the Fulper Pottery Co., includes some exceptionally fine pieces in period styles. Of these the Jacobean will undoubtedly prove exceedingly popular with the high class trade in view of the present great vogue for Jacobean furniture and interior decorative schemes. This electric portable has the characteristic turned standard of the Jacobean period. The shade is also of pottery and has white crystal glass inserts. Other styles shown are the Louis XIV, the Empire and Renaissance.

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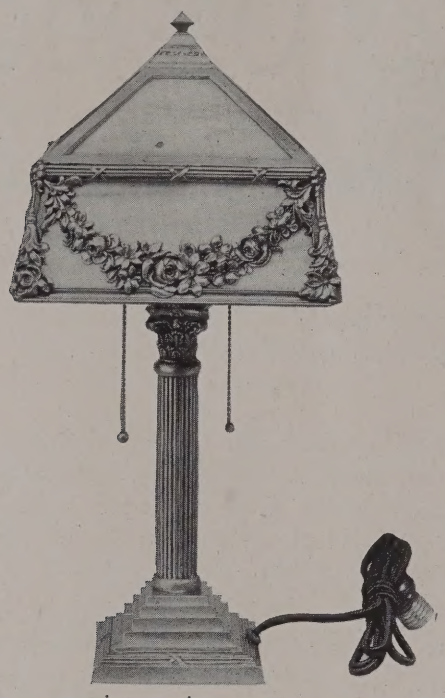
In entering the lamp market this season the Weidlich Bros. Mfg. Co., Bridgeport, Conn., with a showroom at 200 Fifth Avenue, New York City, have introduced a line of electric portables that in every way compare favorably with the best of the lamp lines heretofore shown, with the added feature that they can be retailed at a fair profit to the masses. Most lamp manufacturers have endeavored to reach either the exclusive trade of the wealthy or that of the bargain hunting buyers, with the result that the trade of the prosperous middle class has been neglected. The

Weidlich lamp line is handsomely finished, not merely the portions of it that can be readily seen, but the underneath sections, which are not exposed to view. The designs are beautiful examples of the artist's skill and are drawn with a view to utility as well as artistic-



One of the many interesting numbers in the line of the Royal Art Glass Co., New York.

ness. In this respect they have paid particular attention to the decorations of their all glass shades; the heavy, dark scenics so well known to the trade are tabooed. In their place are cheerful landscapes in soft colorings that throw off a soft mellow light above and a perfect reading light downward. Dainty tinted etched shades in light tones, Dresden pattern, etc., are other attractive numbers in the line. Of special merit, however, is the strong line cast portables. The workmanship of the overlay is remarkable. Colonial scenes are reproduced in a manner that brings memories of our forefathers; several have Period decorative motifs on both the base and shades. The overlay shades have panels of pure milky white art glass, white and amber, etc., all forming a most attractive combination either lighted or not. In the finishing of their product The Weidlich Bros. Mfg. Co. excel. All the popular finishes are included, such as Pompeiian gold, Statuary Bronze, Colonial gold, old brass, verde and old ivory. The line of boudoir and desk portables are of special interest and come in all finishes on a great variety of patterns. The complete line is shown at the New York office, and while in the market this fall buyers are invited to call and inspect it.

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### SWITCHING STOCK TO BALK THE SHERIFF

A CROCKERY dealer on his last year's inventory saw that his busines was getting into the much-dreaded rut. Stock was stagnant. The worst feature of this misfortune was that he couldn't find the cause. Failure stared him in the face.

One day he heard an old customer jestingly remark to a clerk: "You still have those inlaid vases, I see. They've been standing like the Old Guard in that same spot there for over a year."

Here was a clue. This customer remembered the "inlaid vases". Perhaps others also had their landmarks about the shop.

When the window shades were drawn one night a week later, this proprietor had all the stock switched about, and brightened with new goods in among the others, especially in prominent places. From week to week this became a regular custom of the dealer. Time has proved that it makes the store more attractive and pleasing, emphasizes the arrival of new goods and accelerates trade.

This dealer's failure lay in his store management. He found the same fault in his newspaper advertising. People ahd ceased to read the mbecause they "knew what they looked like" and "what they would say," as they knew his stock. A newsy tone and arrangement here proved equally advantageous.

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### SCIENTISTS STATE EGYPTIANS WERE FIRST POTTERS.

RECENT explorations indicate the Chinese learned their pottery art from the Egyptians.

Among the most beautiful objects found in the ruins of Meroe, in the Nile Valley are specimens of so-called "biscuit ware." The ware is as hard and fine as the biscuit or egg-shell ware of China and differs from the latter only in not being translucent. In China it has not been found in works older than 200 A. D., whereas the biscuit ware or Meroe goes back to the third or second century before Christ. The Mero ware was imitated from ostrich eggs. As the ostrich is an African bird, it is evident that the Chinese drew their ideas from the potters of Meroe and not *vice versa*.

The store where the employes are not well treated is a store where customers will not be well treated.

Beginning Tomorrow, Wednesday
On the Bridge of Progress

***Advance View of Samples***

From the Coming

***September Sale of China, Glass and Art Wares***

**Opening Tuesday, September 3rd**

As a special courtesy to strangers passing through the city who may want to take advantage of this sale, and to those of our regular customers who wish to choose in advance or who will not return until too late, the privilege is granted to place orders now to be filled and goods delivered when the Sale opens.

"Why, your competitors will get all your prices and know exactly what you are going to do!" exclaims an overcautious friend. To which we reply We have no real competititors in this sale The goods are mainly foreign and can't be secured to meet what we have. Any attempt at imitation will reflect not on us, but upon those who try it

Second Gallery, New Building.

The conservative, yet newsy, manner in which the September, 1913, sale of lamps was announced by John Wanamaker, New York.

# From All Over the World

LITTLE NOTES OF INTEREST TO THE TRADE PICKED UP FROM DIFFERENT PARTS OF THE GLOBE

AS a result of the success of the Potteries Fair held in February last by the china manufacturers at Stoke and Burslem, England, town halls, it is planned to embrace in the 1915 fair many of the other manufactures and trades centered in the Midlands. Naturally, the European war may cause the promoters to change their plans, but it is not thought probable that the pottery industry will be set back materially.

Instead of being confined to the earthenware, china and glass industries, as was the 1914 fair, it is proposed to devote a section to the jewelers from Birmingham, others to carpet weavers, cotton, and wool industries, and so on, somewhat on the lines of the great fair held annually in Leipzig. From a business point of view the proposal holds hopes of very great promise. The pottery fair attracted buyers from all corners of the earth, as far distant as South America and Australia, and there is little doubt that by enlarging its scope greater publicity would be obtained and increased business would accrue. The pottery towns form an ideal center for such an industrial fair. They are almost in the center of England, being thus easy of access from any direction, and are fortunate in possessing such large and commodious town halls, eminently suited for exhibitions. Official motor cars would be at the disposal of the buyers to enable them to conveniently visit the exhibits at the different town halls, similar to the arrangements in force when the pottery fair was held.

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Just prior to the bginning of hostilities, Consul-General R. P. Skinner wrote there was a limited demand in Germany for American glass and glassware. [This demand should be even stronger at the close of the war and American manufacturers should be ready to take advantage of the unusual opportunity.] The chief item is pressed and cut glass tableware, of which, in 1912, 163 metric tons [metric ton = 2,204.6 pounds] were imported, valued at $28,000. It is said that the American glass and the workmanship thereon are better and that the designs are more distinctive and tasteful than the German product. The latter, however, is constantly being improved, both as to quality of glass and as to workmanship, and competition becomes more keen. At least two American cut-glass manufacturers are already represented in Germany, but it is believed that there is room for as many as can offer distinctively attractive goods and compete in price with the German products, which are protected by duties ranging from 12 to 15 marks per 100 kilos ($1.30 to $1.62 per 100 pounds).

Official statistics of German imports of American glassware of all kinds show that, aside from cut tableware (hollow glass), there are considerable importations of America glass in the mass and optical glass. These importations are accounted for by the superior quality of the American product. There was at one time a noticeable importation of opalescent glass from the United States; the Germans have, however, been very successful in imitating this article, and three factories in Bavaria now supply the needs of the domestic market, importations from America having entirely ceased.

The value of glass and glassware of all kinds imported into Germany from the United States was $227,000 in 1912, compared with $224,000 in 1908. While the value of the importations thus remained practically stationary, the volume increased from 185 metric tons in 1908 to 367 tons in 1912.

German exportations of glass and glassware to the United States in 1912 amounted to 6,171 tons, valued at $2,328,000. The same phenomenon of increasing quantity and decreasing value is noted in this business. German exportations of glass and glassware to the United States in 1908 amounted to 5,200 tons, or 971 tons less than in 1912, but were valued at $2,621,000.

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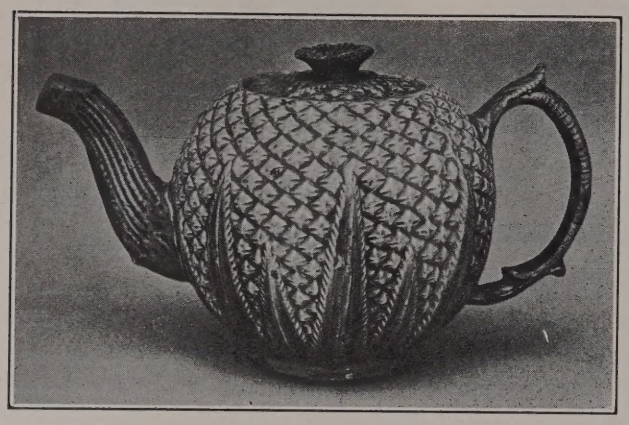
In China, according to a European exchange, there are about 25 glass factories, three of which are European. The largest and most capable firms are at Poshan (Shantung); they are German and Chinese, and their success is due to the best raw material being found in that particular district. Several small Chi-

nese factories also exist at Chungking (Szechuan), 12 making window-glass and 9 lamp glasses; the qualities produced are poor, but they suffice for all local requirements. There is also a factory there for the production of European glass ornaments. In other parts of China the glass works do not secure good results, as the raw materials available are either bad or very expensive. The glass factory at Liu Yu Tao, about 6 miles up stream from Kiukiang, has had to fight against very unsatisfactory conditions. As to the glass factory at Canton, opened in 1910, nothing has so far transpired, but it is still in existence.



An interesting English teapot at the Metropolitan Museum, New York.

### CANADA GETS LARGE GLASS FACTORY

A NEW Canadian glass company has been registered under the title of the Premier Glass Company (of Canada), Limited, for the purpose of carrying on the manufacture of all kinds of glassware, bottles, jars, lamp chimneys, tumblers, and other staple glass products, as well as window glass.

The great and increasing prosperity of the Dominion of Canada, and the high standard of living which its inhabitants affect, have caused an ever-expanding demand for all glass products. In view of the present conditions, and for the purpose of providing for future demands, a number of the largest consumers of glass products in Canada have been for a long time anxious that modern plants should be erected in suitable centers for the manufacture of glass products of all descriptions. With this object, Messrs. Payne Bros., of London, who, with their allied companies, the British and Foreign Bottle Co., and the Queenboro' Glass Works, Limited, constitute one of the largest combinations of glass manufacturers and dealers in Great Britain, were approached by some of the Canadian consumers, and under their auspices extensive investigations were made of the conditions existing throughout the Dominion. These investigations, extending over a period of nearly twelve months, produced most favorable results, and arrangements were made and preliminary contracts entered into.

The Eastern factory is at St. Pierre aux Liens, P. Q., within a mile from the outskirts of and six miles from the General Post Office, Montreal, and is admitted to be one of the finest in the world. A complete equipment and machinery down to the smallest detail, even including complete sets of moulds, covering the staple glass products of Canada, are either installed already or ready for delivery. It is intended to erect additional works of the Company as quickly as possible at Selkirk, in Manitoba, at Regina, in Saskatchewan, and other important centres in the Dominion, by which means the advantages of local conditions will be utilized and savings in cost of distribution secured at all points.

### THE MASTER OF ROOKWOOD

AN adequate memorial to William Watts Taylor would recite the history of Rookwood from the day when Mrs. Storer, the founder and inspiring genius of its experimental stage, made over to him the task of organizing and building up the great art industry which his guidance was destined to make it. From 1890 to 1913 his was the master mind under which, as he loved to say, it grew by the help of the many others whom he gathered about him. The one thought seems always to have been that each associate had something to give out of his own sincere love of art, and that the gift would be as genuine as his own, if but the way were kept clear for that individual expression. Personal domination was farthest from his mind. Encouragement of self-reliance in others, guidance through the inspiration of high ideals of artistic honesty and of technical mastery, the setting up of standards of excellence in the heart of each individual —that was the essence of his achievement.

Thus he drew from roots deep down in the life and character of each member of the Rookwood family—were he decorator, chemist or clayworker—the steady stream of fresh and vital human energy which was destined to make of Rookwood the unique art industry it is: purely artistic in its impulses, sanely practical in its mastery of methods, never erratic and fantastic, and, above all things, never pretentious. Whatever Rookwood has been or is, it has always been genuine, whole-hearted, full of faith in itself.

To perpetuate that spirit, Mr. Taylor bequeathed his controlling interest in the Rookwood Pottery Company to a board of trustees, to be used in maintaining the policy of the institution.

To Mr. Taylor came in due course many recognitions, sometimes as personal honors—the honorary Master of Arts degree conferred upon him by Harvard University, and the Legion of Honor of France —and sometimes as awards made to Rookwood at the World's Expositions where the highest honors were conferred by the most discriminating ceramists of the Old World.

# DIRECTORY OF PRINCIPAL ORGANIZATIONS ALLIED WITH THE POTTERY AND GLASS TRADE

AMERICAN ASSOCIATION OF FLINT AND LIME GLASS MANUFACTURERS

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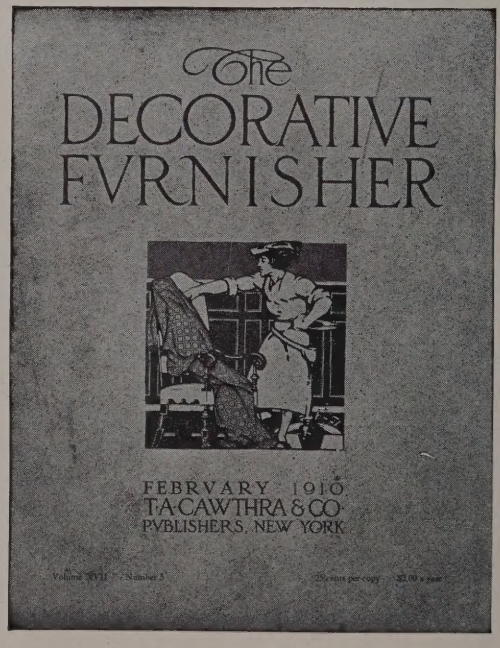


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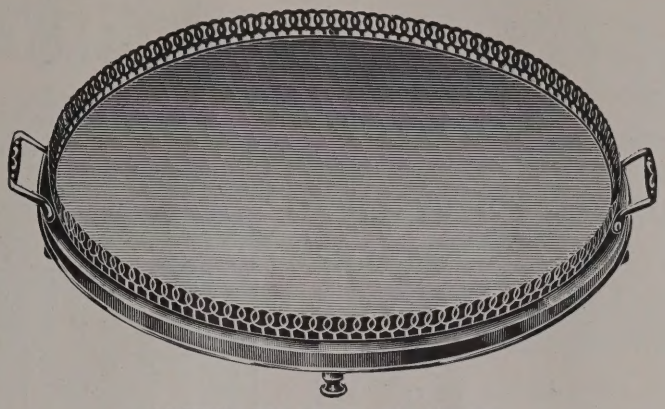

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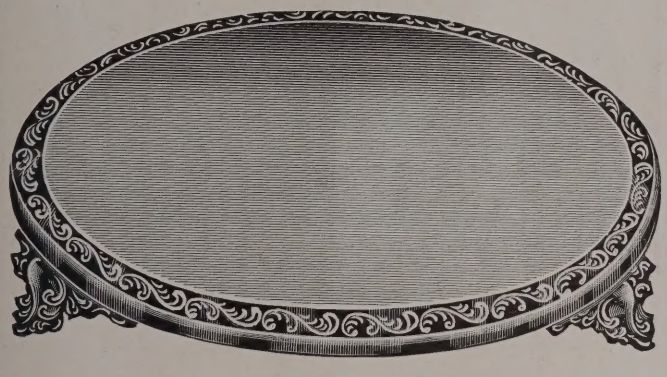

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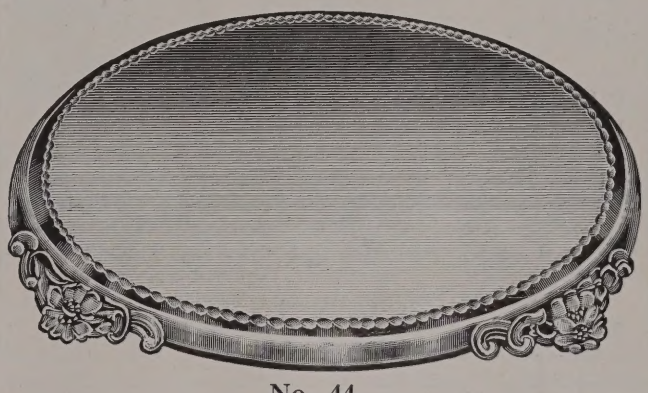

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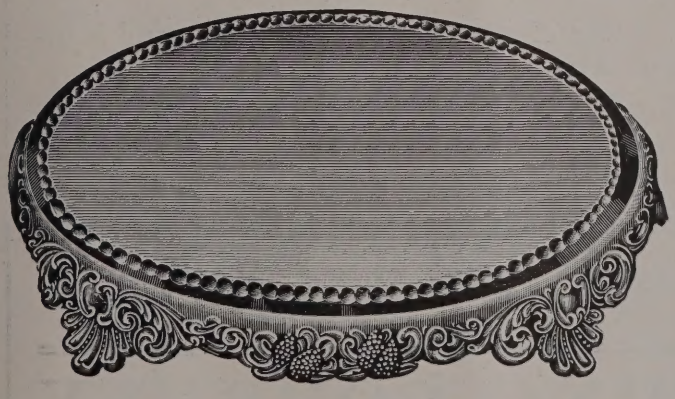

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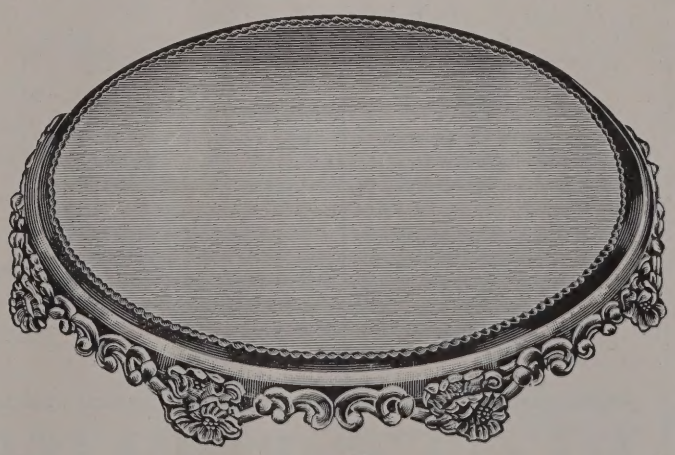

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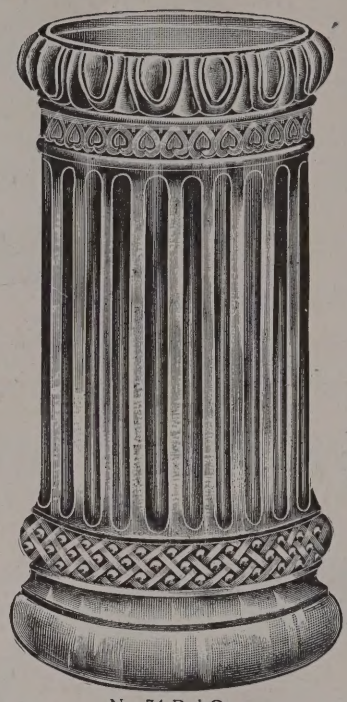

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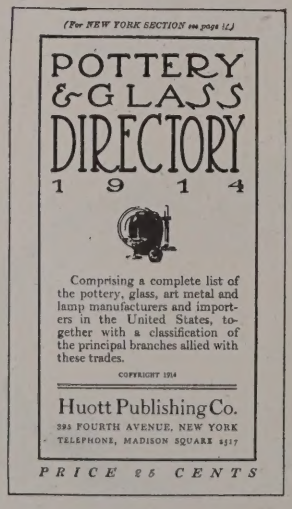


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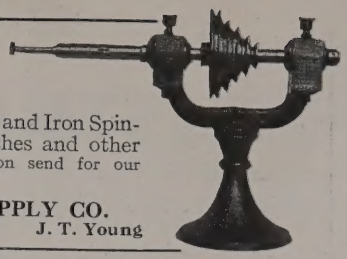

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